

SANNE DE WOLF

BELGIUM

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www.sannedewolf.com

Sanne De Wolf is an artist who represents - social-cultural patterns and actions. She translates these into contemporary interventions and visual artworks. Her research to 'the fabric' pushes the artist to reveal the connections of elusive layers and to place them within human frames of references. She creates dialogues between present and past, East and West and brings together different voices. Through her work she communicates in a poetic way about her ideas of engagement and shared responsibility and reminds the viewer to reflect. Sometimes the work becomes an action, sometimes a katalysator for actions.

2020 October 10 - 25, Group exhibition SUR - VIVE, Fort V, Edegem, Belgium
2020 August 22, september 1, La distance séparant l'oeuf du sol, Group exhibition, Marseille, France
<https://p-a-c.fr/les-membres/paracetamol/festival-la-distance-separant-l-oeuf-du-sol>
2020 March - april, Bread in crises, Antwerp Belgium
2020 January - february, La résistance, CC De Steiger, Menen, Belgium
2019 September 20 - october 19, LA RESISTANCE , Solo exhibition Valerie Traan Gallery, Antwerp, Belgium
2019 May 24 - june 24, LIBERTE, RIVALITE, ALTERITE, Solo exhibition Saint Merry, Paris, France
2019 April 4 - May 4 MORNING CALL, Solo exhibition Art lab Gallery, Beirut, Lebanon
2019 March 21 - may 22, Dramaturkia, group exhibition, University of Antwerp, Antwerp, Belgium
2019 March 3 - 31, MORNING CALL, Solo exhibition Shoobil gallery, Antwerp, Belgium
2019 January 31, february 24 Group exhibition TOUT VA TRES BIEN, Gallery Mansart, Paris, France
2018 November 9, Performance AH, icw Jinoos taghizadeh, Bogardenkapel, Bruges, Belgium - Curator Michel De Wilde
2018 November Solo exhibition MORNING CALL, Arrière pensée, Ghent, Belgium
2018 August 9 Performance DONNEZ NOUS PLUS DE LA LUMIERE S'IL VOUS PLAÎT, Saida, Lebanon - icw United Nations
2018 july 29 SENTINEL Street performance, Tehran, Iran
2018 June 22 - 24 48 hours Neuköln Lasst uns mehr gedichte machen, weniger politik, Berlin, Germany
2017 November 2, LET 'S MAKE MORE POEMS, LESS POLITICS LMMPLP icw VA space -Isfahan - Performance – Tehran, Iran
2017 September 22 - october 8 Group exhibition (DIS) CONNECTED, CC De Ververij - Ronse, Belgium
2017 October 2018 januari 7 Lonelyfingers - Something stronger than me SEEDS - WIELS - Brussels, Belgium
<http://www.wiels.org/nl/3/1053/lonelyfingers-SEEDS>
2017 August 26 Open studio - Artist talk - Kandovan - Pejman Foundation - Tehran, Iran
2017 August 9 Artist talk- presentation Aknoon Gallery – Isfahan, Iran
2017 June 18 - november 26 Group exhibition POESIE NOIRE Emile Verhaeren museum, Antwerp, Belgium
2017 May 4 - May 28 Solo exhibition REMINISCENCE OF THE FUTURE Shoobil gallery Antwerp, Belgium
2017 March 9 - march 19 Solo exhibition POURPARLER / DIALOGUES Pedrami Gallery Antwerp, Belgium
2016 August 1 - 27 - Solo exhibition GESTURES AND SHUDDERS Museum E! icw M HKA, Antwerp, Belgium
2016 January 7 - february 21 SALON DES REFUGIES 2015, 2016 SALON DES REFUSES
M HKA – INBOX - Museum of Contemporary Art – Antwerp, Belgium
2014 Group exhibition CC De Ververij Ronse, Belgium - MAYYI ZTTAN OUNFOUSINOU?(IV)WHATISWEAVINGINME?(IV)QUI M'ATisseLE SOUFFLE ? (IV)
2013 SHAME Expo Errorone Installation THE ARENA icw The Piano Factory – Brussels, Belgium
2013 SWEET HIBISCUS - Les Anciens abbatoirs Casablanca - Morocco
2013 Ultra Laboratory - Artist in residence Casablanca - Morocco
2013 Installation and video work - 'IN BETWEEN' - CC Wilrijk – Antwerp, Belgium
2013 Performance TEXTUM - BRDG Antwerp, Belgium
2012 Temporary intervention and photo installation – ROOTS - CC Wilrijk Antwerp, Belgium
2012 Performance CUT AND CONNECT - M HKA Museum of Contemporary art Antwerp, Belgium
2012 Performance LABYRINTH - MIDDELHEIM Open Air museum Antwerp, Belgium

Press - Articles

<https://hart-magazine.be/expo/sanne-de-wolf-bij-valerie-traan>

<http://www.hart-magazine.be/nl/sanne-de-wolf-in-museum-e#.WdC0F-IDqUk>

<http://www.hart-magazine.be/nl/sanne-de-wolf-in-inbox-m-hka#.Vzg1KOIDp60>

<http://ensembles.mhka.be/events/salon-des-refugies-2016/assets>

<https://hart-magazine.be/expo/sur-vive-in-fort-5-edegem>

<https://www.okv.be/artikel/broodnodig-sanne-de-wolf>

<https://twitter.com/radio1be/status/1261330304058474496>

<https://radio1.be/luister/select/culture-club/kunst-op-je-brood-kunstenares-sanne-de-wolf-gebruikt-broden-als-canvas>

<http://www.hart-magazine.be/nl/sanne-de-wolf-pourparler#.WNvngcelDp60>

<https://www.facebook.com/antwerp.art.be/posts/met-een-reeks-statements-op-ambachtelijke-broden-palmt-sanne-de-wolf-twee-werken/2624757571100119/>

https://www.nieuwsblad.be/cnt/dmf20190320_04271124

<https://atv.be/nieuws/hoofddoek-met-haar-print-video-75440>

<https://www.theartcouch.be/tag/sanne-de-wolf/>

<http://cargocollective.com/brdgantwerp/filter/Marie-Julia-Bollansée-%26-Sanne-De-Wolf/BRDG-13>

<http://www.voir-et-dire.net/?Sanne-De-Wolf-Liberte-Rivalite-Alterite>

<https://pejman.foundation/kandovan/sanne-de-wolf/>

<https://tardino6.art/filter/Sanne-de-Wolf/AThOME-Digital-Project>

<http://artdependence.com/articles/sanne-de-wolf-meet-the-artist-who-bakes-messages-into-loaves-of-bread/>

-Sanne De Wolf 'Morning call' - Katherine Gordon - Gallery Magazine Beirut - Lebanon 2019

-Brood om over na te denken, DE STANDAARD, 21 april 2020 - Geert Van Der Speeten

-Sanne De Wolf, La résistance - RESPECT UNVEILED, 2019, Veerle Windels

Residencies

-2018 Artist in residence Beirut, Lebanon

-2017 August Artist in residence Pejman foundation – Tehran, Iran

<https://pejman.foundation/kandovan/sanne-de-wolf/>

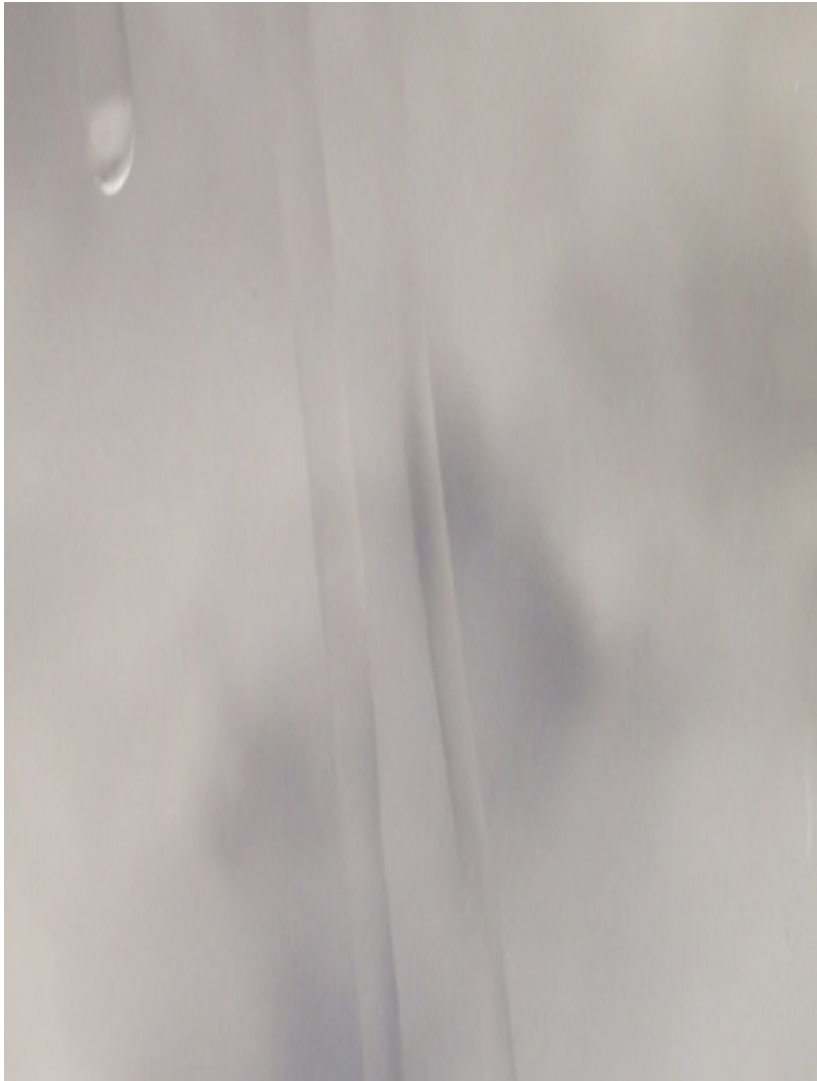
-2017 July Artist in residence VAspace – Isfahan, Iran

<https://www.transartists.org/air/va-space-contemporary-art>

-2016 July - september Artist in residence Cité des arts de Paris, France

-2016 March - august - Artist in residence icw M HKA and WZC Immaculata, Antwerp, Belgium

-2015 Artist in residence; Cité Internationale des Arts, Paris, France



The war is over- 2013
Video

The use of common materials and recycled or found objects (wood, stone, bone) reminds of the humbleness of the approach of Bernd Lohaus. The materials create an emotive space that lead to greater poetic, often socially engaged, activist statements. However, the statements never present final answers.

The (toolbox) is a collection of objects that refer to different artifacts from different periods and cultures in world history: from early Paleolithic period of Africa and Europe, the Renaissance and contemporary cultures. The toolbox and its content, on the one hand reflect the inventiveness and fortitude of humanity, while on the other, also reveal its vulnerability. Those seemingly opposite 'ingredients' may have formed, and may continue to form, necessary 'tools' for empowerment of the human being. Empowerment that not only refers to a 'Western' type liberation- that focuses on bodily liberation – but also on relational selfhood. In this we can recognize De Wolf's interest in the writings of Martha Nussbaum, especially her writings on human development and 'creating capabilities' (empowerment), in which she stresses the importance of the quality of life, human dignity and freedom of choice, above abstract issues like economic growth.

The 'toolbox' is a contemplation of how humans around the world communicate, shape their identity and solve crisis. Thus, the work can be invoked in different political and social contexts and in interaction with local, national and international levels, constantly highlighting new insights into micro- and macro-level cultural and societal processes. -

Text Ines Kostic

Ceremony - Empowerment tools - 2014

Installation

Eleven pieces in metal box

Porcelain, bone, brass, aluminium, thread, stone,
wood, polyester, textile, glass, mirror shard

60 X 40 cm



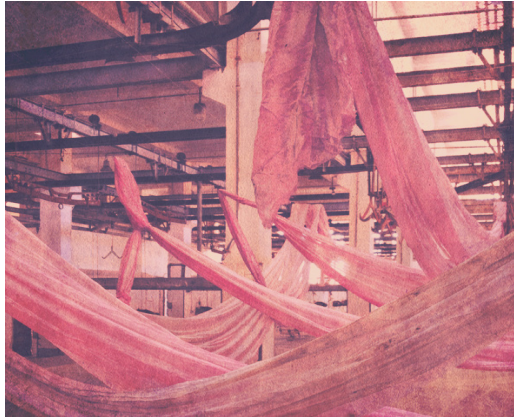




Textum– 2013
Performance BRDG – Antwerp Belgium

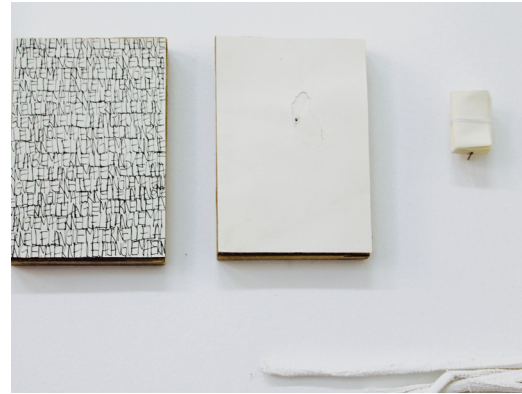
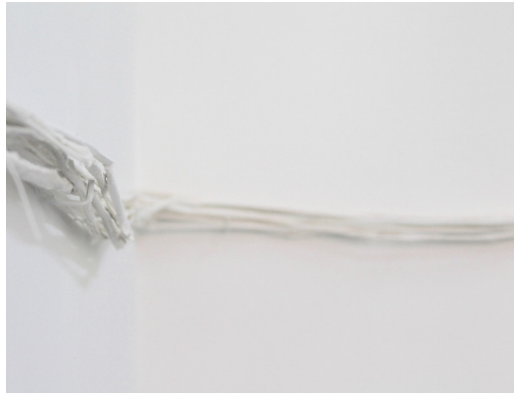
Breastmilk, plaster, glass, scissors, costume,
white cotton, videoprojection, paintbrush, rescue-blanket

Sanne De Wolf and Marie Julia Bollansée, cargocollective brdg Antwerp- Belgium - Scenography, materials en setting Sanne De Wolf
In the performance "Textum" Sanne De Wolf used "constitutional" materials such as plaster, thread, textiles and milk. A plaster sculpture is regarded as an intermediate product, a step in the direction of a sculpture that can be considered to be completed. Threads are used for weaving fabrics and textile, it brings larger contexts. Breast milk as a base for the structure of the body of the child, but also as a source of casein, casein calcium forms the constituent parts of our bones. Calcium is again the main component of plaster. "I consider these materials as 'constitutional' because they are essential in building something." Through the performative use and ritual appropriation of materials and (sub) symbols these are losing their original interpretation and allow a more 'liberated' usage. The performance TEXTUM made the audience go in dialogue based on characters, semiotic signs and sound signals.



Sweet Hibiscus 2013 - Casablanca - Morocco
Installation
Cotton - natural dye
1000 X 1200 cm

'Sweet Hibiscus' is an installation constructed 'in situ' from locally available materials. It responds in a playful way to the context of an abandoned industrial slaughterhouse from the beginning of the twentieth century. The installation is made with a minimum of resources and is structured as a work in process. In this installation Sanne De Wolf uses a number of different elements: fabrics, dyeing, knotting, weaving and linking. The fabrics were found in situ and manually dyed with dye made out of the Hibiscus flower. This organic dye gives the fabric a red-pink patina, innocent and carnal as the appearance of the hibiscus flower which may be referring to the past when these colors were omnipresent in the slaughterhouse. This ritual 'applying of colors' counters the image of another time slot, in which the swinging carcasses of slaughtered animals were transported through the factory. By means of this poetic intervention Sanne De Wolf achieves an appropriation and is transforming this place and its history into an artistic elaboration.



La langue maternelle - 2015

Installation

La chambre claire

Textile, plaster, alabaster, ink on paper, blowed glass



The Arena- 2013

Installation

SHAME - HIDE AND SHOW - ERROR 1 Pianofabriek Brussels, Belgium

Plaster - each 200 X 0,50 cm

Laserdrawing on paper - each 58 X 42 cm

Latex



Performing Hchouma
MERCY (for) HCHOUMA - 2013
Water, video HAMMAM, embroidered blindfold,
costume, soundscape

The performance - MERCY (for) HCHOUMA reflects on the concept of shame from a cultural - historical perspective. Ritual ablutions from a centuries - old tradition come to the forefront in actions that function as bonding elements. Their impact also reaches further because they can affect us significantly as human beings. within the psycho - mental space created by the performance, among others there may follow an experience of catharsis. The physical and mental processes (breathing and heart-beats) that occur during the performance are recorded and registered.





Salon des réfugiés 2015, 2016
Salon des refusés, 1863

Installation
Overview M HKA
Museum of Contemporary art Antwerp, Belgium

The title "Salon des Réfugiés" refers both to the historic Salon des Refusés (1863) in Paris and to the current refugee problem in Europe. Salon Des Refusés (1863) exhibited paintings and sculptures who were not admitted to the official salons. The rejected artworks were stamped with the letter "R" (Refusé).

De Wolf's encounters and interactions with refugees from asylum centers in Antwerp in socially engaged artistic projects, created the bases to further explore the boundaries of art and society.

The work was created in Paris during the summer of 2015. The installation consists of a selection of household goods, furniture and clothing, wrapped up in white fabric.

It seems like the bundles are ready to leave or to be refused with an "R" or are in transit, waiting for a new destination.

From an antropological perspective, the white in many different cultures and religions refers to sacred moments in life. In addition to this the white draped fabric also refers to the Hellenistic statues in the Louvre museum.

For the continuation of the project "Salon des Réfugiés" textures, as used in the original installation, are woven in a prior process and embroidered by diverse group of eight refugees from different asylum centers in Antwerp. The patterns, lines and the stamp "R" are used in the weaving process according to codes, as determined from the dialogue between artist and refugees.





1. **Life** - Being able to live to the end of a human life of normal length; not dying prematurely 2. **Bodily health** - Being able to have good health, including reproductive health; being adequately nourished ; being able to have adequate shelter 3. **Bodily integrity** - Being able to move freely from place to place; being able to be secure against violent assault, including sexual assault ; having opportunities for sexual satisfaction and for choice in matters of reproduction 4. **Senses, imagination, thought** - Being able to use the senses; being able to imagine, to think, and to reason--and to do these things in a way informed and cultivated by an adequate education ; being able to use imagination and thought in connection with experiencing, and producing expressive works and events of one's own choice ; being able to use one's mind in ways protected by guarantees of freedom of expression with respect to both political and artistic speech and freedom of religious exercise; being able to have pleasurable experiences and to avoid nonbeneficial pain 5. **Emotions** - Being able to have attachments to things and persons outside ourselves; being able to love those who love and care for us; being able to grieve at their absence, to experience longing, gratitude, and justified anger; not having one's emotional developing blighted by fear or anxiety 6. **Practical reason** - Being able to form a conception of the good and to engage in critical reflection about the planning of one's own life. (This entails protection for liberty of conscience) 7. **Affiliation** - Being able to live for and in relation to others, to recognize and show concern for other human beings, to engage in various forms of social interaction; being able to imagine the situation of another and to have compassion for that situation; having the capability for both justice and friendship. Being able to be treated as a dignified being whose worth is equal to that of others 8. **Other species** - Being able to live with concern for and in relation to animals, plants, and the world of nature 9. **Play** - Being able to laugh, to play, to enjoy recreational activities. 10. **Control over one's environment** (A) **Political**: being able to participate effectively in political choices that govern one's life; having the rights of political participation, free speech and freedom of association. (B) **Material**: being able to hold property (both land and movable goods); having the right to seek employment **on an equal basis with others**

Salon des réfugiés 2015, 2016
Salon des refusés, 1863
Installation

Left to right I
Thirteen days - alabast, zellaan, polyester
30 X 20 cm
Mind the gap - Handwoven and embroidered textile
200 X 160 cm
Re - designing society - cotton, wool
120 X 240 cm
Left to right II
Approach to capabilities - Embroidered textile
60 X 60 cm

1. **Life** - Being able to live to the end of a human life of normal length; not dying prematurely 2. Bodily health - Being able to have good health, including reproductive health; being adequately nourished ; being able to have adequate shelter 3. Bodily integrity - Being able to move freely from place to place; being able to be secure against violent assault, including sexual assault ; having opportunities for sexual satisfaction and for choice in matters of reproduction 4. Senses, imagination, thought -Being able to use the senses; being able to imagine, to think, and to reason--and to do these things in a way informed and cultivated by an adequate education ; being able to use imagination and thought in connection with experiencing, and producing expressive works and events of one's own choice ; being able to use one's mind in ways protected by guarantees of freedom of expression with respect to both political and artistic speech and freedom of religious exercise; being able to have pleasurable experiences and to avoid nonbeneficial pain 5. Emotions - Being able to have attachments to things and persons outside ourselves; being able to love those who love and care for us; being able to grieve at their absence, to experience longing, gratitude, and justified anger; not having one's emotional developing blighted by fear or anxiety 6. Practical reason - Being able to form a conception of the good and to engage in critical reflection about the planning of one's own life. (This entails protection for liberty of conscience) 7. Affiliation - Being able to live for and in relation to others, to recognize and show concern for other human beings, to engage in various forms of social interaction; being able to imagine the situation of another and to have compassion for that situation; having the capability for both justice and friendship. Being able to be treated as a dignified being whose worth is equal to that of others 8. Other species - Being able to live with concern for and in relation to animals, plants, and the world of nature 9. Play - Being able to laugh, to play, to enjoy recreational activities. 10. Control over one's environment (A) Political: being able to participate effectively in political choices that govern one's life; having the rights of political participation, free speech and freedom of association. (B) Material: being able to hold property (both land and movable goods); having the right to seek employment **on an equal basis with others**

SALON DES RÉFUGIÉS, 2015, 2016 – SALON DES RÉFUSÉS 1863

SALON DES RÉFUGIÉS, 2015, 2016 – SALON DES RÉFUSÉS 1863

On fabric, global citizens and a turbulent society

During the social-artistic project Salon des Réfugiés, 2016 - Salon des Refusés 1863 Sanne De Wolf weaves and embroiders, together with refugees staying in Red Cross reception centres, the fabric for the exhibition of the same name in the INBOX-space of the M HKA. Former meetings and interaction with refugees in Antwerp, urge De Wolf to position her work on the edge of art and society and thus to react to recent developments in our turbulent society. Her focus on fabric in its different connotations explain the artist's commitment to expose connections down to the immaterial layers in the ritual performances she creates and in her installations intertwined with memories and intercultural references.

The history of textile is at first sight closely related to social processes and economical tendencies. It is striking that throughout history important developments in the art of weaving seems to run parallel to extreme changes in our way of life. Thus the earliest textile samples date back to the Neolithic, exactly the period when people first switched from a nomadic existence to a more sedentary manner of coexistence.

During the Industrial Revolution an explosive demographic growth and expansion of colonial possessions go hand in hand with the necessity to develop an industrial loom. It is therefore in regions that have been associated with fabric since the Middle Ages (for instance those around Verviers and Ghent) that the industrialization from Great Britain first reaches the European mainland. At the end of the 18th century Joseph- Marie Jacquard builds the first fully automatic and programmable industrial loom. Jacquard fabrics are considered one of the pre-modern technologies at the origin of the computer. Its impact on our way of life is obvious.

The expression 'the social fabric' has indeed become such a common metaphor that we tend to forget it is one. Paul Vandebroek, scientific collaborator at the royal Museum of Fine Arts and lecturer at the K.U. Louvain, sees a clear link: 'Weaving and setting up the small scale social fabric have been two similar expressions of a single concern. The weaving is not only an art form. She is also the bearer of countless messages. The motifs on fabrics, abstract or figurative, were not so much ornamental, but wearers of content.'¹

Therefore it can't be a coincidence that the textile medium is used to express complex layers of social significance. With the exhibition TEXTILES Art and the social fabric in M HKA in 2009 its curator Grant Watson focussed on the link between textile and the human subjectivity, using the medium to express political ideas (think of flags or banners) and its link with economics (certainly in Belgium). Within art history textile is often considered a marginal phenomenon. This exhibition and the exhibition of Craigie Horsfield one year later have proven to be important in the reevaluation of this medium within contemporary art.

In the context of the exhibition Warp and weft in M HKA the artist Craigie Horsfield explains his predilection for tapestries, woven according to the jacquard principle as follows: 'It is rather beautiful that the tapestry takes on its meanings in the juxtaposition of the threads. In the tapestries, the coloured threads alone are meaningless, but together, in confluence, they take on the fullness of the meanings we bring to them. It can be seen as a metaphor for a social world. You can imagine the threads of the tapestry as the structure of a community, in which each takes on the potential of meaning as they are woven together with others.'²

The Iranian researcher in Human Development en Social Sciences, Vida Razavi, in the context of different projects she created in the last few years to bring refugees and locals closer together, displaces the focus from a comparison of the individual threads to the connections themselves. 'Not the number of individuals but their connection is what consolidates society. In a fabric it is the tight structure of interwoven warp and weft that makes it lasting, likewise solidarity within a society is determined by the density of its connections.'³

The project 'Salon des Réfugiés, 2015- 2016 - Salon des Refusés 1863' aims at focussing on these social connections when in the weaving process patterns, lines and embroideries emerge from the dialogue between artist and refugees. Within this process of cocreation equality is central and the artist explicitly positions herself as a global citizen. 'The global dimension of citizenship is expressed in behaviour that does justice to the principles of mutual dependency in the world, in the equality of people and in the shared responsibility for the solution of global issues.'⁴ The asylum seekers from reception centres are appealed to in a way that differs completely from the neoliberal call seeing activation as employability on the labour market.⁴

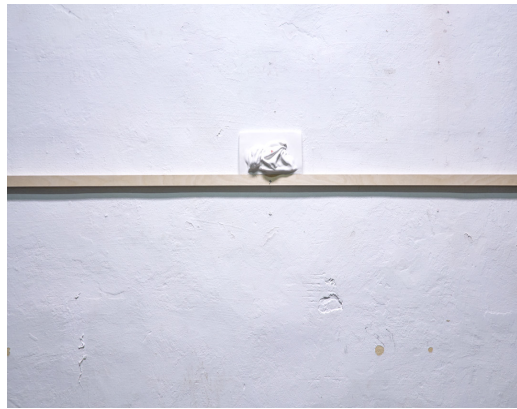
Considerations on the social part of art and artist have had forests grubbed. Still it is interesting here to link Salon des Réfugiés, 2016 - Salon des Refusés 1863 to two key concepts in the M HKA- collection: action and society. 'Action' refers according to Anders Krueger to performance art in the narrow sense but also to 'performative' practice liable to change the world. It is not essential if a work of art did change the world, but what is, is the fact that the artist believes it can and shows the intention. 'Society' refers to socially engaged art and art mirroring its broader context indirectly.⁵

De Wolf believes in the possibility of redesigning the society if we as world citizens awareness of and dialogue with these two speeds: the technical evolution on one hand and cultural heritage on the other. In Salon des Réfugiés, 2016 - Salon des Refusés 1863 social structures are interwoven with references to art history, non-Western patterns, personal memories, and present and past are connected. Thus the artistic process produces a synergy of time, matter and energy.

Piet Van Hecke -M HKA

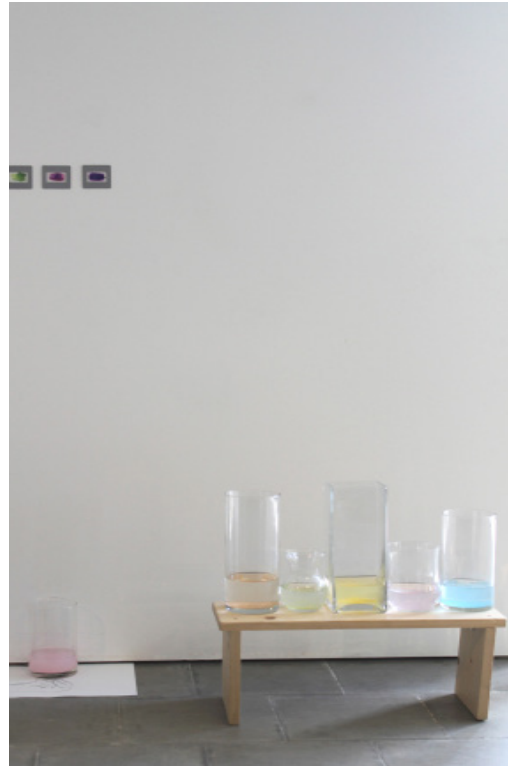


Monument for society I - II - 2016
Plaster
25 X 15 X 5



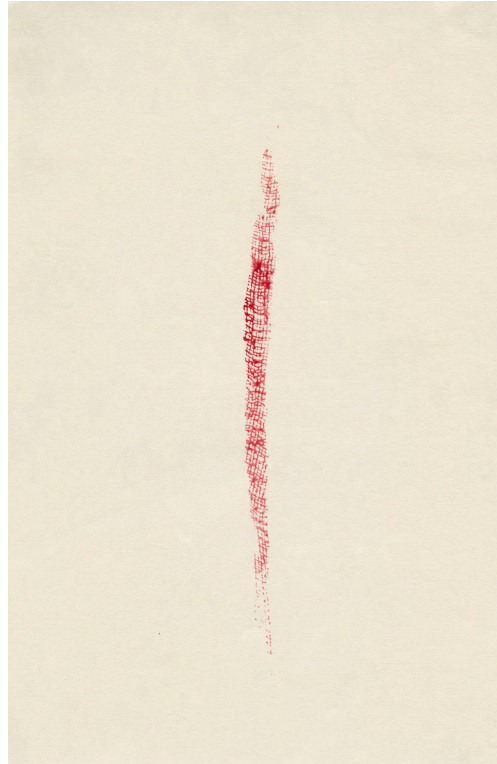
Bas reliéf UPRISE - 2016
Haut relief

Plaster, textile, aquarel
70 pieces - 12,5 X 22 X 5 cm



Travailler sentir aimer, travailler, sentir, aimer, travailler,
sentir, – 2015
Installation

Plaster, slideprojector, drawings, slides, water, pig-
ments
Social artistic project in collaboration with
C.S, Artforum - Tres - Leuven - Belgium



Elements for poems Salon des Réfugiés – Salon des Refusés - 2015

Mixed media - oil pastel, ink, aquarel

Left to right 1 and 3 : 10, 1 X 15,2 cm - 2 and 4 : 21 X 29,7cm



Mediterranean 2015
Plastic, water, flour, yeast

200 X 180 cm

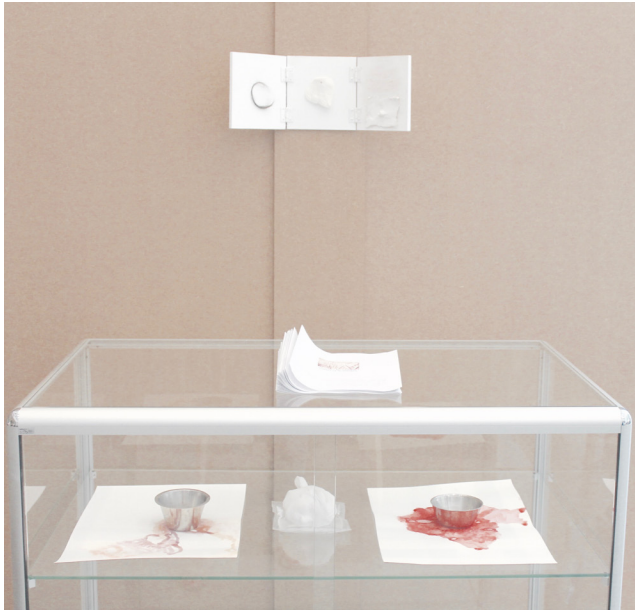


Conference of the Birds
Gestures and shudders - 2016

Performative installation
5 masks of bird's heads
Paper mache
Each 60 X 40 cm
Maquette : table, 5 birds, 4 bones, ice, gameboard

Conference of the Birds is a performative installation based on the poem by the Persian writer Farid ud-Din Attar from the 12th century. In this allegorical narrative poem the birds of the world, which symbolize human souls seeking their origin to God in the guise of the mythical Simoerg. The story deals with the main themes of Sufism, the mystical branch of Islam. After many trials along the valley of love, knowledge, detachment, unity, bewilderment, hardship and finally only a few birds reach their target. High in the mountains, however, they are not the Simoerg, but only their own reflection in the surface of a lake.

For this installation De Wolf co-creates with some residents five masks of bird heads. During the finissage of the exhibition, the masks are activated during a performance by residents and the artist himself. The mask, which is normally a symbol for hiding, here is a symbol of an inner quest for the soul. The performance emphasizes the collective, ritualistic aspect of this quest. In this way, playing Conference of the Birds is a subtle game of showing and hiding and exposes the tensions between community and individual.



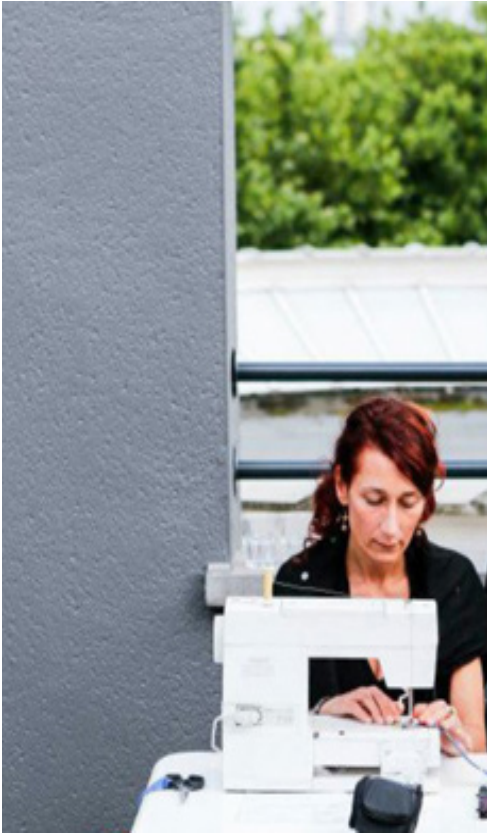
Gestures and shudders - 2016
Artist in residence WZC Immaculata - Antwerp

Left to right I
Les plis - Bas reliëf, plaster
120 X 90 cm
L'amant - plaster
60 X 25 X 15 cm
Stratum lucidum - Oil on paper
58 X 42 cm
Left to right II
Epidermis - Series with Aquarel on paper and wood,
rubber
Each 15 X15 cm
Triptych Epidermis - human hair, porcelain, plaster,
textile



Labyrinth - 2012
Open air Museum MIDDELHEIM Antwerp, Belgium

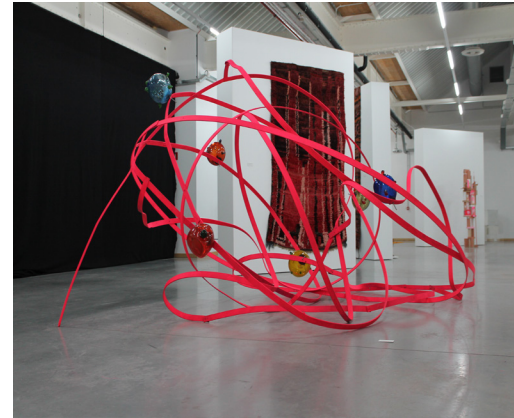
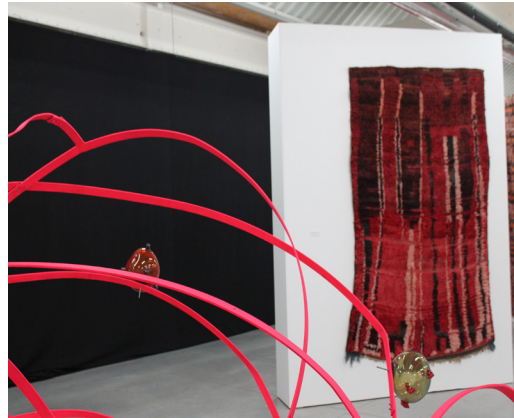
Chalk wagon
Chalk



Performance Cut and Connect - 2012
M HKA Museum of contemporary art, Antwerp,
Belgium

Sewing machine, needle, thread

With 'Cut and connect' Sanne De Wolf builds on the idea of Eurasia and leave at a table sit various duos, two by two, to exchange something as a -sleeve, shoe, hair, ...
- with each other. Ultimately De Wolf connect and makes with these one big piece.



Cellstructure - 2014
Metal, fluorescent paint, mouth blown glass

'What weaves in me?'
Curator Prof. P. Vandenbroeck



Le vent nous portera - 2016
Gestures and shudders
In cooperation with M HKA, WZC Immaculata
Left to right
Ceramics
10 X 8 X 6 cm
Human hair
60 X 40 cm

De Wolf collects for several months hair of inhabitants, which she felt and made into a shirt. This garment is lying on a bed with skin-colored dyed cloth with a ceramic head installation Le vent nous portera. The work is displayed behind the glass of a greenhouse in the garden of WZC Immaculata, visible, but at the same time unattainable. The installation plays with the contrast between waking and sleeping, between life and death. The textile-based hairs of different residents refers to the tension between solidarity and individuality within the social fabric of the residence.



Hey - 2016
Gestures and shudders

Print on cotton
220 X 180 cm

During her stay De Wolf designs a new flag for WZC Immaculata. Most organizations use their own flag to symbolize their history or their goals. The design of it lies in the hands of a contemporary artist, so is in itself a statement. Flags are often used to express political ideas and not infrequently covering a social charge. This interweaving of the textile medium with social awareness is an important base in the oeuvre of De Wolf. The design starts from the statue in the garden of WZC Immaculata, whose name refers to the idea of the immaculate conception. On the flag, the image is digitally scanned and coated with the skin of one of the residents. By humanizing both, Maria and transcending mortal man, De Wolf positions humanity at a central place. The title 'Hey' refers both as an earthly version of "Hail Mary" and as a call for attention.

Text Piet Van Hecke - M HKA

The conflict between immanence and transcendence is the origin of Maurice Maeterlinck's drama. This tension is reflected in themes such as continuous sleep, unflappable, watch and "shut up. Maeterlinck often uses gestures, chills and the hair of his characters as symbolic motif to develop these themes.

LE SIXIÈME AVEUGLE

Je ne sais si nous sommes sous le ciel.

PREMIER AVEUGLE-NÉ

La voix résonne comme si nous étions dans une grotte.

LE PLUS VIEIL AVEUGLE

Je crois plutôt qu'elle résonne ainsi parce que c'est le soir.

LA JEUNE AVEUGLE

Il me semble que je sens le clair de lune sur mes mains.

LA PLUS VIEILLE AVEUGLE

Je crois qu'il y a des étoiles ; je les entends.

LA JEUNE AVEUGLE

Moi aussi.

PREMIER AVEUGLE-NÉ

Je n'entends aucun bruit.

DEUXIÈME AVEUGLE-NÉ

Je n'entends que le bruit de nos souffles!

LE PLUS VIEIL AVEUGLE

Je crois que les femmes ont raison.

PREMIER AVEUGLE-NÉ

Je n'ai jamais entendu les étoiles.

LES DEUX AUTRES AVEUGLES-NÉS

Nous non plus.

Maurice Maeterlinck, Les Aveugles, 1890



Les aveugles - 2016

Porcelain

Composition of pieces porcelain

Up to 800 X 800 cm

GESTURES AND SHUDDERS

An Artist in residence project in cooperation with M HKA
(Museum of contemporary art Antwerp, Belgium) and WZC Immaculata.
2016

With works by Stephan Balkenhol, Denmark, Sanne De Wolf, Jimmie Durham, Ivan Kozaric,
Guy Mees and Luc Tuymans

Entirely in line with her artistic practice installing De Wolf herself for six months in WZC Immaculata and goes looking for the rhythm and codes, which she questions and post on the intersection of society. To continue interacting with residents and staff the artist maps the rituals of this particular community. Meeting and experimentation are central in the search for a common language that goes beyond mere words.



Pourparler, Dialogies - 2016

Wall Installation

Plaster, porcelain, oilpaint, soundscape peace talks

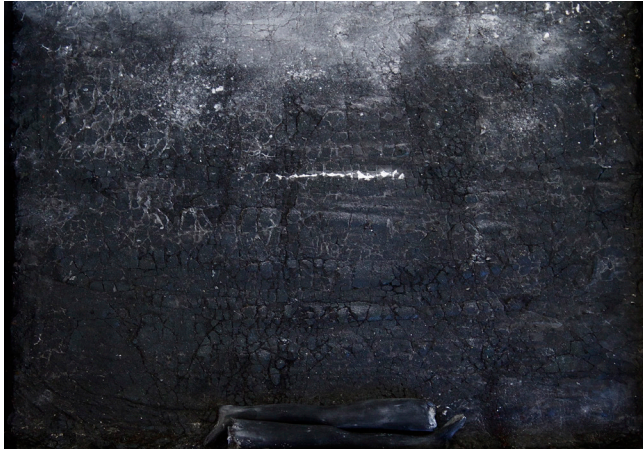
Average

260 pieces 20 X 2 cm

The title POURPARLER refers to Gilles Deleuzes' way of philosophical thinking in interaction with the state of peace talks about the Syrian war.

"This is the best introduction to Deleuzian philosophy - a dazzling exposition of Deleuze's concepts and methodologies, of how to think in new ways in order to liberate life wherever it is imprisoned. Dialogies affirms how a new type of revolution is about to become possible"

- Eric Alliez, author of Signature of the world: What Is Deleuze and Guittari's Philosophy ?



La poésie noire - Emilie Verhaeren - 2017
Ceramic, textile, pigment - plaster, pigment, ashes - Latex
Emilde Verhaerenmuseum



Reminiscence of the future - 2017

Plaster, textile - Porcelain - plaster, natural pigments - woven textile - Breastmilk

GIVE US MORE LIGHT PLEASE (2019)

During De Wolfs' workstay in Lebanon, she is confronted with a society full of contradictions.

Aside the way of living together, she and every one there gets a power cut a day.

Continuing with the bread performances she invented the sentence: *Give us more light please*

The sentence refers to the daily powercuts controlled by local and governmental political parties, but it can also be seen as a biblic or koranic verse.

De Wolf wrote the sentence on the breads that she has spread in Saida and Beirut. Later she wrote this quote with the Focus Ion beam on hears.

De Wolf uses hair as medium to write her message on as a loveletter to the Middle East.

In cooperation with the Antwerp University UA - Department of Physics, De Wolf worked with a high technological process, Focus ion beam, Which means that a fine gallium ion beam shoots at the hair at a voltage of 30 000 volts.

With this action she points the importance of radical thoughts in our contemporary society that needs to reflect on the importance of being.

The use of hair is inextricably linked to hiding and revealing, visibility and invisibility.

MORNING CALL (2018)

Morning Call is a video recording of an action that De Wolf performed for the first time in Iran.

Two hands are visible, one of which is the right hand of De Wolf and one the left hand of an Iranian. Each hand writes religious texts from its own culture. De Wolf in English and the other hand in Farsi and Arabic. Because of the opposite directions of writing, the hands collide, after which they look for a way to stay on the page and keep writing. This creates a game of collision, evasion and solutions.

Morning call consists of 7 writing drawings that she performed with people from Iran, Iraq, Syria, Palestine and Lebanon.

Link video Morning Call

<https://vimeo.com/387800832>





LET'S MAKE
MORE
POEMS
LESS POLITICS



اجازه بده
بیشتر از شعر بگویم
تا از سیاست



Let's make more poems, less politics - 2017
Performance -Tehran, IRAN

LET' S MAKE MORE POEMS, LESS POLITICS (2017- 2019)

Let's Make More Poems, Less Politics
Sanne De Wolf

With a nomadic attitude, Sanne De Wolf creates ritual performances and installations littered with memories and intercultural references. The Let's Make More Poems, Less Politics action occurs during De Wolf's residence in Tehran, Iran. The performance takes place in the public space and consists of baking and distributing breads with the text from the title in English and Farsi. De Wolf places her practice on the cutting edge of art and society and often uses materials that are literally or figuratively close to people and related to social processes such as paper, hair, textiles and now also bread.

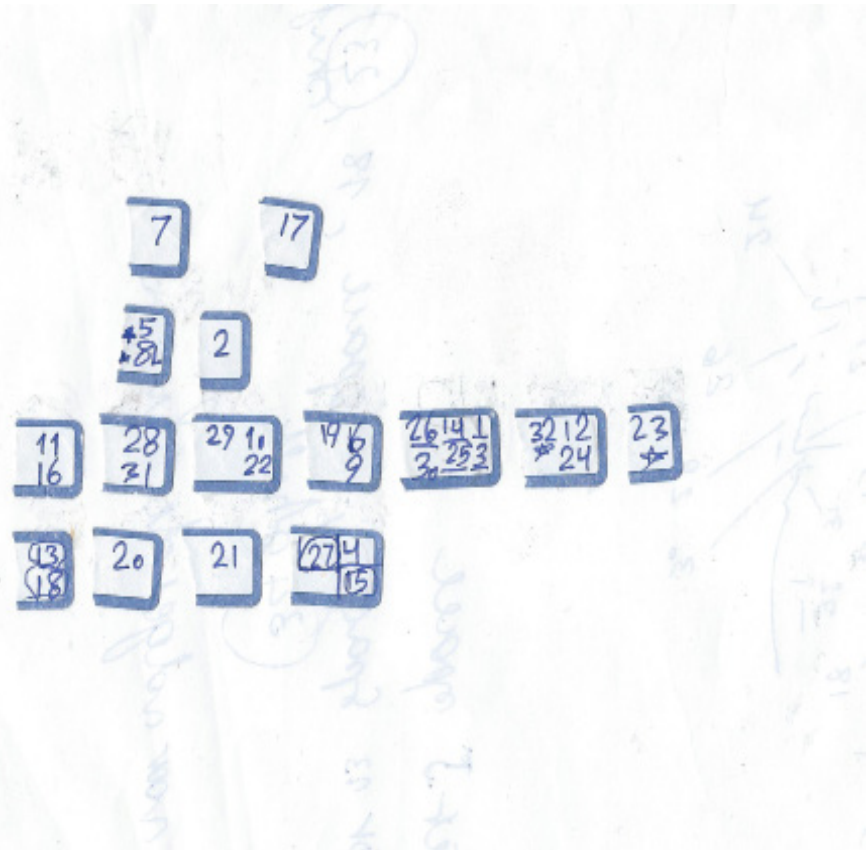
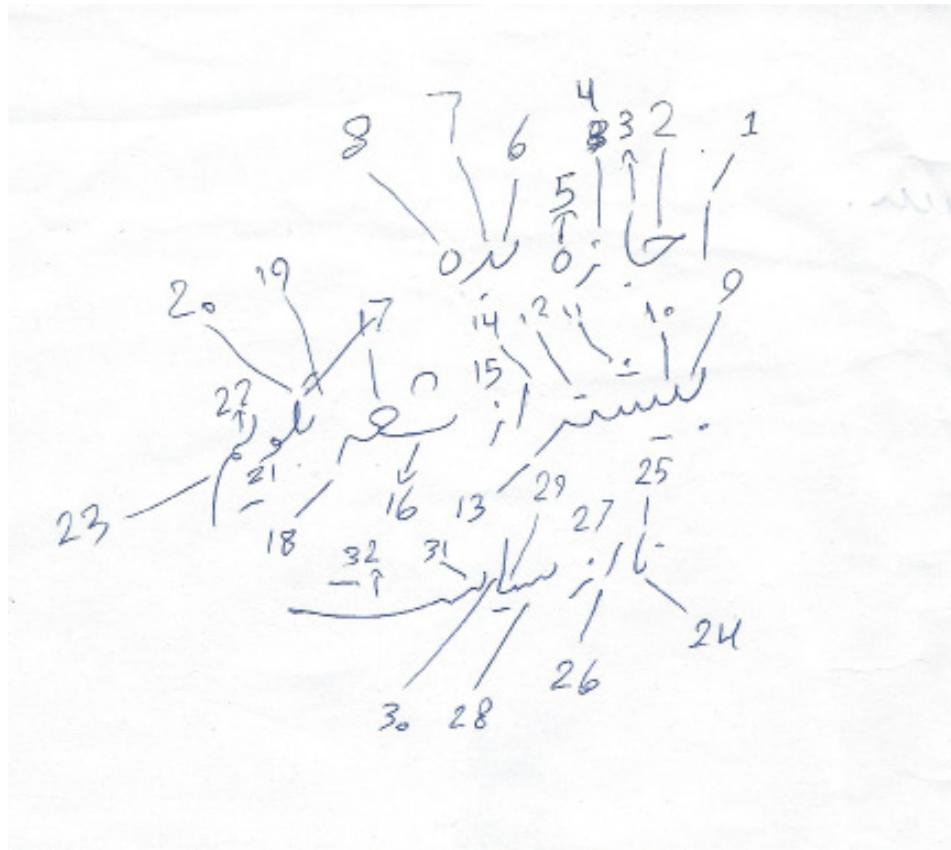
In Europe and the Middle East, there are only a few products that are so closely related to religion, economy and society as bread. Bread is associated with physical and spiritual energy. It is food for body and soul. The profound meaning of bread is also a common use in the verbal language: daily bread, dead, is the others bread or much needed. Moreover, the concept of culture is derived from the Latin cultura which means arable farming. Sanne De Wolf sees bread as a metaphor for the necessity and dynamic power of art in society.

When visiting bakeries in Tehran, De Wolf is touched by the white walls, clothes and flour. In combination with the visible actions of kneading and baking, the bakery gets a ritual character. By working as an artist in a bakery, De Wolf emphasizes the performative and dynamic qualities that she links to this space. On the other hand, she questions that other white space, the gallery and thematizes the place of art in society. By working as a female baker in a profession dominated by men, De Wolf reflects on her position as a female artist.

With the text Let's Make More Poems, Less Politics, De Wolf responds to the political language and tension that is ubiquitous in Iran, both explicitly and subcutaneously. From anti-Western propaganda on posters in the metro to the counterculture of avant-garde artists in Tehran. In the course of time, Farsi developed under the pressure of political and religious repression into an extremely metaphorical language. Metaphors are used as a strategy to come out under that pressure. On the one hand, this results in a rich and poetic language, but on the other hand it can also become problematic. With every word or phrase there are infinitely many associations in the most divergent directions possible.

Let's Make More Poems, Less Politics is of course a slogan. The performance can therefore also be seen as spreading a silent political message. With this work Sanne De Wolf scans the border between the political and the poetic. Just before the performance, De Wolf receives a message from K.Alimi, the artist she works with in Tehran, that perhaps her design is too radical. He advises her to leave "less politics" out of the text and not to go out on the street. De Wolf does not deal with the first, but with the second suggestion.

Piet Van Hecke -M HKA
December 2017



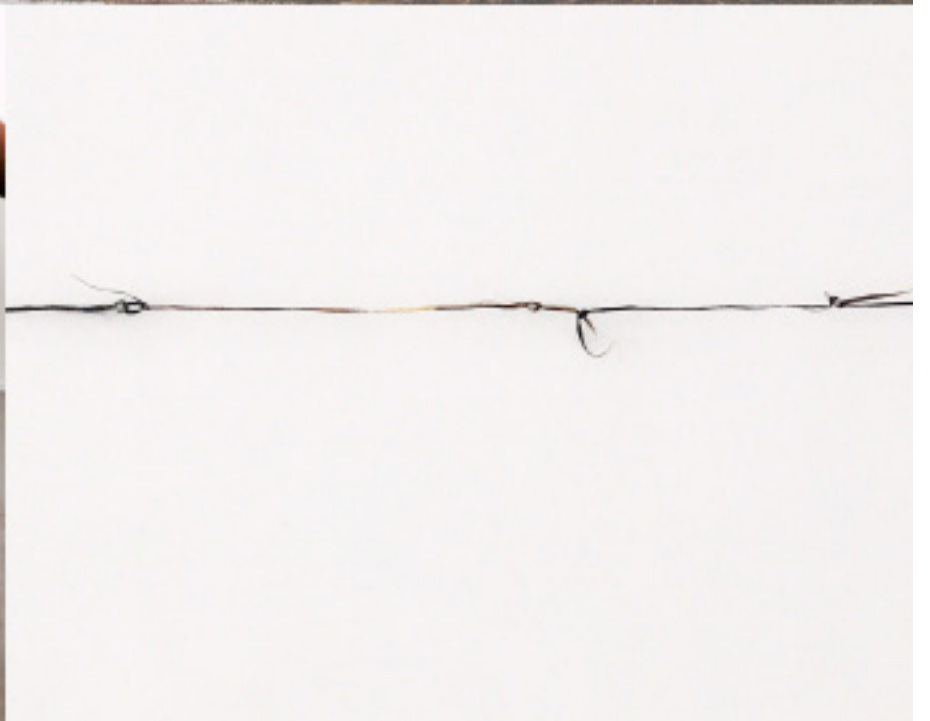


SENTINEL (2017 - 2019)

De Wolf sells different headscarfs with the print of hairs in public space on Valiasr street in Tehran, IRAN. With this action she invites local people to buy and engage with a poetical move about rules and codes.

Sentinel refers to a soldier or guard whose job is to stand and keep watch, an indicator of the presence of disease. Lockheed Martin RQ-170 Sentinel is an American unmanned aerial vehicle (UAV) developed by Lockheed Martin and operated by the United States Air Force for the Central Intelligence Agency.

In the weeks leading up to her first residency in Iran, De Wolf realized she would have to wear a headscarf, a very loaded symbol for Westerners. She decided to make her own version and printed an image of her own hair on a scarf, which she wore in public spaces. This was the start for Sentinel, a project with links to performance and fashion. The name refers to the Lockheed-Martin RQ-170 Sentinel, a drone from the American intelligence force that fell into the hands of the Iranian State Security Service in 2011, and which the Iranians successfully copied. De Wolf positions Sentinel as a label with its own logo, rooted both in Western capitalism as well as in Iranian culture. In the western society the scarves are marketed as a commercial product. In Iran, on the other hand, De Wolf sold the headscarves on Valiasr Street in Tehran, a clandestine action with which she wants to encourage citizens to engage in dialogue.





Handwritten notes on lined paper, featuring several blue circular markers. The text is dense and appears to be a list or a set of instructions, possibly related to a project or study. The handwriting is cursive and somewhat slanted.

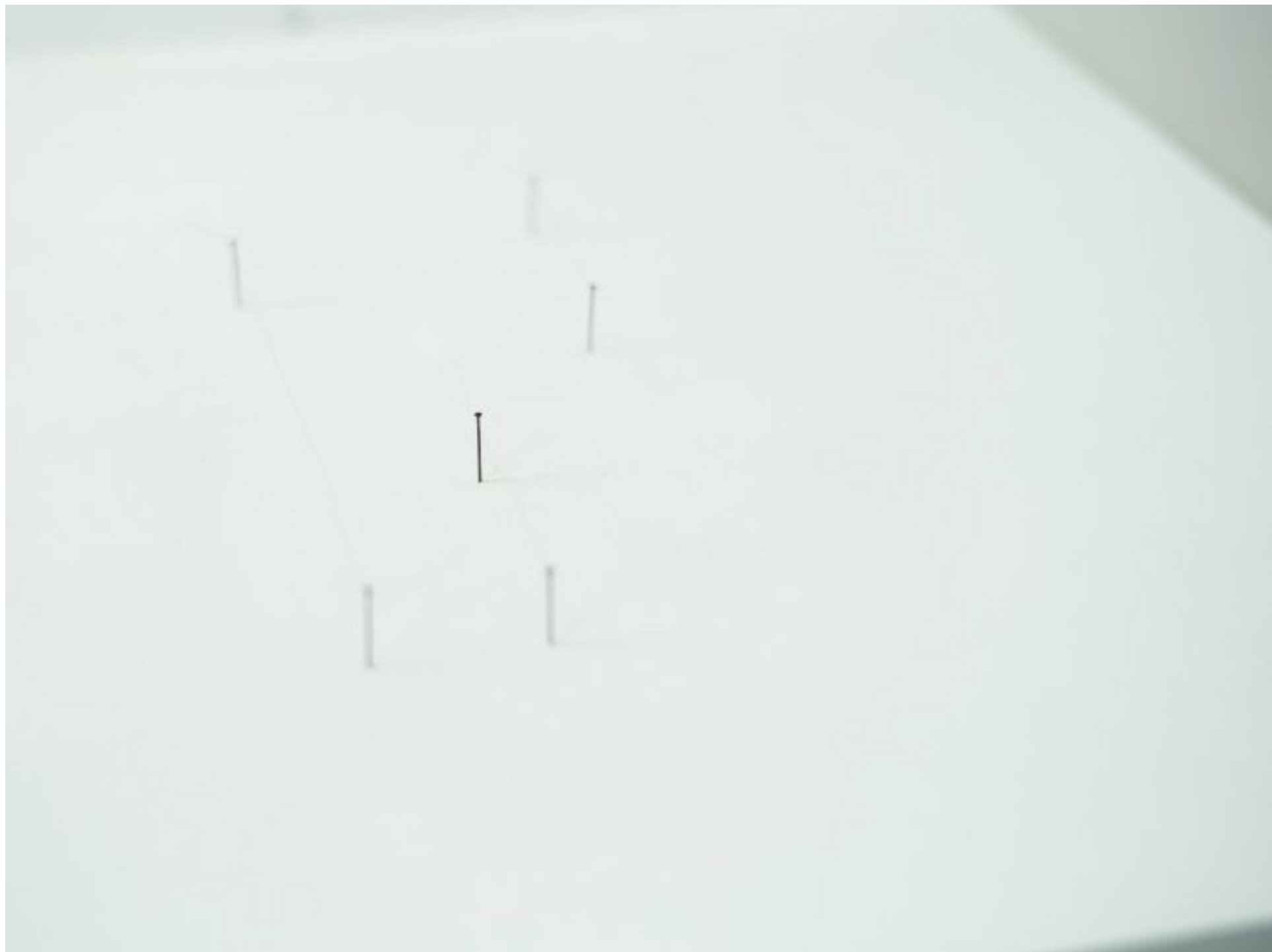
Handwritten notes on lined paper, showing a list of items or steps. The handwriting is cursive and somewhat slanted. The text is dense and appears to be a list or a set of instructions, possibly related to a project or study.

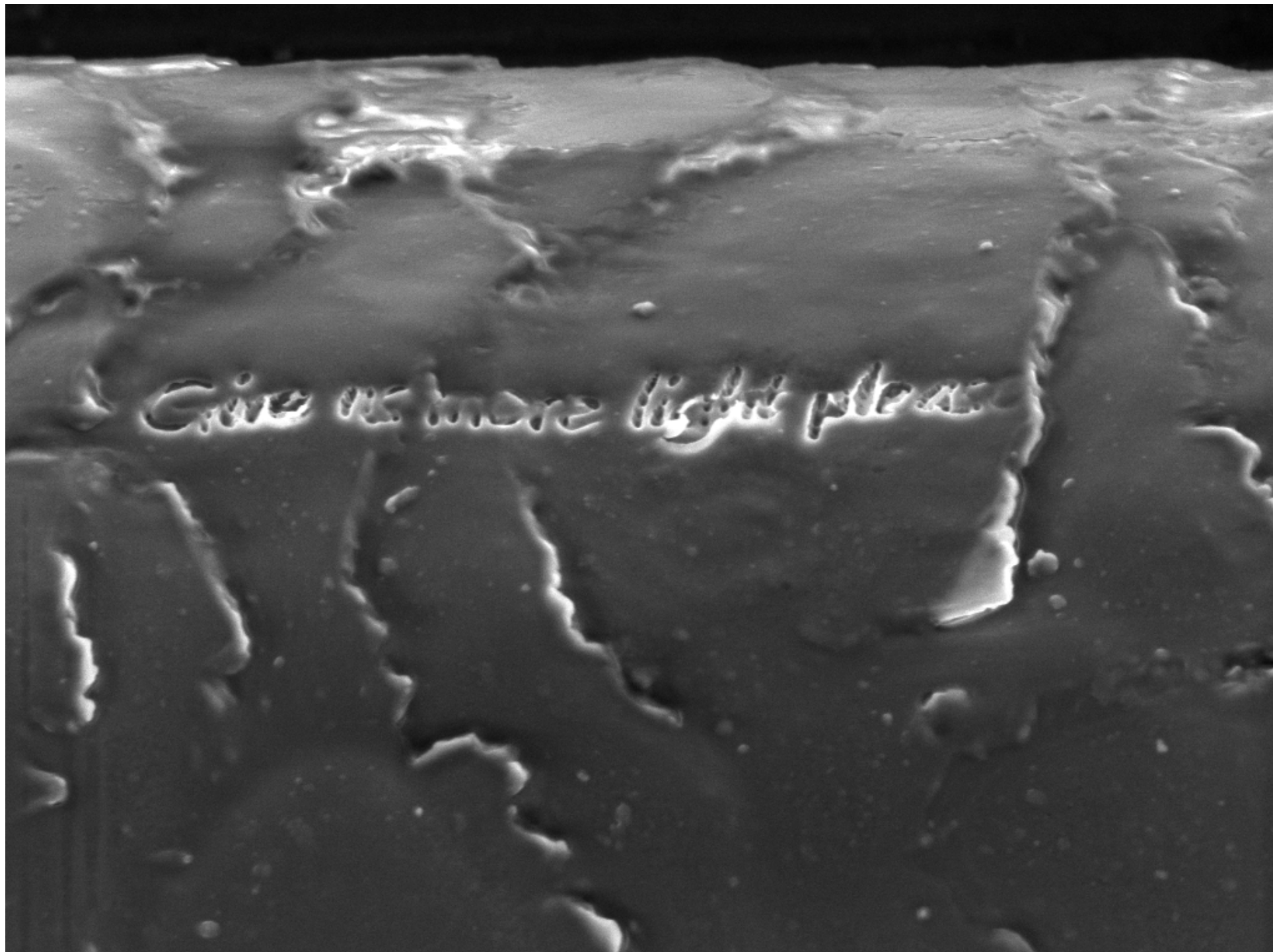
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De Wolfs' works are subtle, often fragile and carry a poetic tension. Connection is a central theme in her oeuvre, both socially, geographically, culturally and historically. De Wolf has always had an affinity with the Middle East. From 2017 on, she pursued this interest by regularly visiting Iran and Lebanon. Especially in Iran's culture, with its rich history of poetry and the implicit politics of its inhabitants' everyday lives, she found common ground and a fertile soil to develop new works. Many of the works in this show have been conceived during and after residencies in these countries. De Wolf was inspired by the cultural differences between East and West, the political situation in Iran and the place of women in society.

The exhibition is titled *La Résistance*, French for resistance, with $R = U / I$ as a subtitle. This quotation is a notation of Ohm's law, which states that resistance (R) equals tension (U) over current (I). All three parts of the equation are conceptual fields around which many of De Wolf's works circle. The word 'résistance' however carries more meanings than only the purely scientific one. It can also be interpreted in a political way, denoting an organized effort to oppose a legally established government or an occupying power. Resistance movements often hide in the shadows, function by means of activism and work through networks of people. The same approach is taken by De Wolf, whose works rarely shout but rather whisper their radical messages.

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RESISTANCE
R^{LA}
R^{XIV}

$$R = \frac{U}{I}$$

حېص سامت
MORNING CALL
حېصل لاء اادن



Sentinel 2017 - 2019

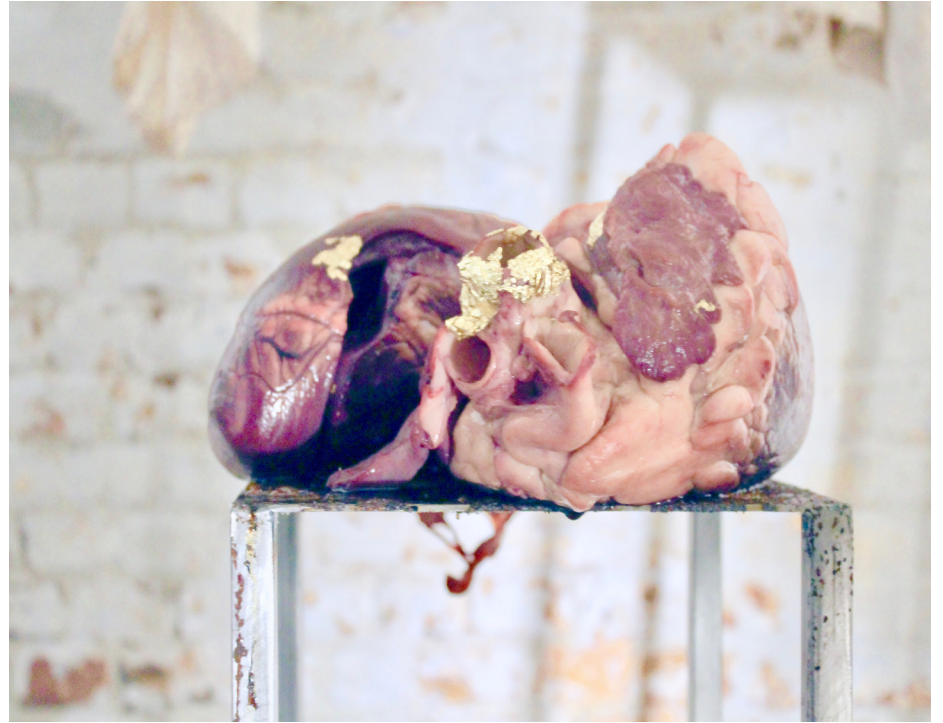




GIVE US MORE LIGHT PLEASE - 2019
Focus Ion beam on hair



The war is over- 2020
Installation Grass, water, two birds, mixed media



The war is over- 2020
Installation Branches, textile, birdseeds, heart, goldleaf